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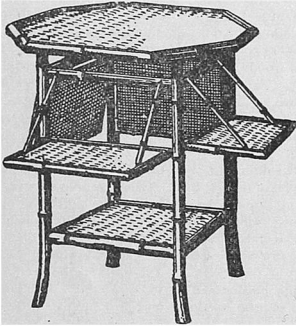
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DECORATIVE NOTES.

A pretty idea in house furnishing is to hang the pictures with ribbons of a color to harmonize with the decorative motif in the room.

A new idea in decoration for a wedding or a dance is to fix a temporary shelf all

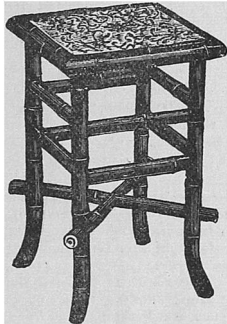


Bamboo Table, with Four Falling Flaps.

about the four sides of the room, heaping it with flowers and ferns.

Chamber sets of painted china in Louis XV. styles have the garlands and festoons in silver. These are applied around the Watteau groups, which are arranged in panels.

It is a good idea for a lady when decorating her rooms to hire a paper hanger herself, and buy her own wall-papers wherever she likes. She can usually obtain a large discount by paying cash. One should never buy wall-papers, or in fact any kind of decorative material in a hurry. Time should be taken to settle definitely the proper pattern and color, and when the mind is once made



Bamboo Stool, with Matting Top.

up on the subject, we should not let some "sweetly pretty" pattern or beautiful tint to tempt us.

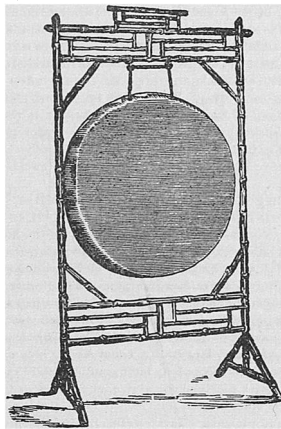
In these days beauty and cheapness go hand in hand. It is best to forego the pleasure of possessing a luxurious and expensive rug or carpet, if you have nothing left over to buy suitable chairs, tables and furnishings to match the carpet, which is only fit to go where expense is no object.

A soft green or blue paper is suitable for the hallway and staircase, which ought to be the most unobtrusive section of the house. It is a good idea to put a dado of matting with a wooden rail on the hall or staircase, painted the color of the paper.

This will protect the wall in a measure from the abuse it naturally receives from furniture and boxes being carried in and out of the house, and from the discoloration that comes from children's hands, and wear and tear of all kinds.

Old gold curtains in a blue or green hall produce a charming effect.

Some people prefer a marble mantel-piece, from the idea that it lends a tone of respectability to the apartment, but the wooden mantel-piece is much more artistic; it continues, as it were, the scheme of decoration of the room, without being unduly prominent, and it makes a much finer frame for the fire-place than cold slabs of stone. The mantel-piece should



Bamboo Gong Stand.

have one or two little shelves in the corners under the shelf itself, where can be placed cups or vases for flowers.

A tiled heart is a proper accessory to a fire-place, and it need not be pointed out that an open fire-place is at all times more cheerful than a stove, besides being infinitely more healthful; and the small apartment of the present day can be as well heated for health by an open fire-place as the suffocating stove.

A colored picture is generally framed in good taste if given a suitable mat with a narrow gilt frame. Silk frames are sometimes used for them, also for black and white effects. They are made by arranging soft folds of any plain colored china or India silk over a pine frame, which can be bought for a small sum or framed at home. A fan of delicate silk across one corner will add to its beauty. One of these pine frames may also be cheaply covered with the dull yellow brown matting that comes around tea chests, and lightened by dashes of gilt.

THE DECORATOR AND FURNISHER costs only \$4 a year.

ANSWERS TO CORRESPONDENTS.

DECORATION—We would advise you not to allow your front door to be disfigured with graining, which, no matter what the painters say, is a barbarism that should be allowed to die out, but it is ugly, inartistic, and is an attempt to seem what it is not. Painters beg to be allowed to "embellish" the front door with a hideous combination of yellows and browns, draped hideously and agonizedly with a comb and wiped with a cloth over a thumb in imitation of the veining of some particular wood; but the whole is a faint and feeble attempt to deceive the eye into believing that the door is of some highly polished wood, veined by nature. It is better to have deal rubbed over with boiled oil than the finest imitation of walnut or mahogany. It is far better to have the door painted in some good deep self-color to harmonize with the coloring of the hall. For instance, a hall painted in terra cotta might have a very dark Indian red door, or the door might be dark sage green for a sage green hall. When brass handles are added, the door stamps the house at once as an artistic one, and one in which graining will not be allowed at any price.

EASY CHAIR—With your small income, it is the reverse of suitable to make purchases that cannot be replaced without months of anxious striving and saving, for, though of course incomes may increase, they seldom increase in proportion to the wants of the household, and it is better to buy strong, plain furniture, to purchase cheap and pretty carpets and draperies, that can be replaced without a serious drain on your income, whereas expensive chairs and tables, which, should they be scratched or broken, can never be matched without much more sacrifice than they are worth. And if we march on manfully, determined to live suitably, if not fashionably, we should enjoy life a thousand times better, and have at the same time the pleasant consciousness that our example, which is worth a thousand precepts, is preaching a lesson of economy to our neighbors.

In a small room we are much inclined to a round table, as they are more cosy, and more easily arranged to look nice; but whether your table is round or square, it need only be of stained deal with fairly good legs. In these days the table is always kept covered by a table-cloth, and is never shown, as it used to be in the old times, when half the occupation of both mistress and servant was to keep polishing the furniture.

Great care should be taken in selecting the dining-room chairs, and we advise the intending purchaser of such articles to look not so much at the appearance as to their capability of affording a resting place to the weary back. How often have we endured a silent martyrdom at a dinner party in the house of amiable but mistaken friends, who go in for Chippendale chairs, embellished with carvings just where one leans back; or for those still more agonizing seats which have a round space, through which one almost falls in trying to lean against them to obtain rest. Neither should one buy chairs, the seats of which are so high from the ground that the legs of our visitors are hung suspended in the air. The Brooklyn Chair Co. and the Sikes Chair Company of Buffalo both manufacture extremely cheap and artistic dining-room chairs in antique oak.

MRS. HART—You ask us to recommend you table-cloths both for their artistic and inexpensive merits, and in reply we would suggest self-colored felt, or serge, which makes an admirable cover, especially if a border is added of some contrasting color. Peacock blue felt looks well with old gold border about six inches wide. Each side of the band has a gimp combining the two colors, and the edge is ornamented with a tufted fringe. The shades of red look well, also, but of course the cloth must be bought to harmonize with the room which it is to adorn, and not, as is sometimes done, simply because it is pretty in itself, forgetting that the most beautiful object loses its charm when placed in incongruous surroundings. Speaking of table-cloths, the custom of leaving the white table-cloth on the table all day long is very objectionable. It makes the room look like an eating house, and causes the cloth to appear mused, for dust is sure to settle upon it. Brush the

THE DECORATOR AND FURNISHER.

white cloth, fold it in its folds, and if placed in a press, or kept properly folded, it will last twice as long and look much better than when it is left on the table for two or three days at a time. Few people can afford a clean table-cloth every day, not merely on the score of the wasting, but because the washing process too often applied ruins our cloths, and the result is a series of holes worn by chemicals and careless mangling. Therefore, by all means substitute for your table-cloth the serge or felt cloth as suggested, with bands of a contrasting hue. These cloths should be removed during meals, for no one can be sure whether gravy or wine may not be upset, and tea-cups have been known to turn over bodily, even in the best regulated families.

Mrs. BLAINE:—In advising as to how to decorate your dining-room, we would recommend you to determine that the apartment produce a cheerful impression. You ought to eschew anything like dark colors or dingy papers, and refuse to listen to the voice of the salesman who has an "appropriate" design to sell, and does not care in the least for your ideas on the subject. You should mentally select the color that appeals to your taste, and refuse to be talked out of your purpose by a man who has no idea outside of the conventional ones of dark colors for a dining-room, and light ones for a drawing-room. If you can afford it, we advise a Japanese gold leather paper for the wall, and a gold and red leather paper for the dado. All the paint in the room should be of the exact shade of red of the ground of the paper, and the painter should be instructed to keep to one shade of paint, and do no picking out or embellishing at all, but to paint wainscot, shutters, dado rail and doors alike in one uniform shade of good red, mixing the last coat with varnish, or else giving one coat of Aspinwall's enamel paint, which gives a smooth and polished appearance, particularly suitable for this shade of red. The dado rail is sold ready to put up. It will be very easy for you to calculate exactly how much such a scheme of decoration will cost.

The ceiling should be papered in pale yellow and white. The cornice should be one uniform shade of cream, without any picking out, shaded into the paper without calling attention to itself. The curtains and draperies can be in a rather faint, pinky terra cotta, which will produce an excellent effect, while if a pure contrast is required, dull blue hangings will harmonize excellently with red.

A CONSTANT READER:—Having advised another correspondent to decorate her dining-room in a red tone, we will not repeat this scheme of decoration in your case, and will give an alternate method of decoration.

You should choose a dark sage green paper, with very little gold in it for the walls, and gold and Japanese leather paper for the dado would make a nice combination. Paint all the woodwork, trimmings, doors, and so on in one shade of sage green, and on the ceiling put a terra cotta and white paper. For the curtains we would advise terra cotta serge or damask, edged with a ball fringe, and a sage green table cloth with pale terra cotta border.

FLORENCE BRADLEY:—We would suggest that you present your friend with one of those delightful low wicker chairs, which can be bought anywhere for two dollars. You can paint the chair to match the room with Aspinwall's invaluable enamel paints, that have a glaze upon them and wear well. The best material for covering the chair is a strong tapestry in a color to harmonize with the room. The cushion should be tied in its place, or sewn in with very strong tapes, and should be buttoned down. It takes two and a quarter yards, double width, to make the seat cushion, which should be finished off with a frill two inches wide. The comfort of the chair will be much enhanced by the addition of a small square cushion to fill up the hollow in the center, and soft, as a support to one's back. These can be easily made and stuffed with paper torn and rolled into strips. The case may be of twilled cotton, and a second case made from the material saved from the cushion itself.

If you wish to buy a more expensive chair, do not buy one with a straight back, for every chair should be rounded for comfort. There should be solid,

square arms, on which books can be placed if we like to lay them down for a few moments, or even a cup of tea might stand there if necessary.

ORANGE, N. J., July 30, 1891.

DEAR DECORATOR AND FURNISHER:

We have recently built ourselves a home in the country, and this fall intend doing some decorating. Will you kindly suggest color schemes for the different rooms, and advise us about hangings, etc. Our house is a quaint little affair, with dormer windows, low ceilings and open fire-places. Have enclosed a rough plan of the ground floor, which is all we will decorate at present owing to our limited income. As you will see by the sketch, the arrangement of the floor consists of a square hall, with the parlor and dining-room opening into it, and a library, which is reached through an arch from the parlor, there being no entrance to it from the hall. The ceilings are 9 feet 3 inches high. The hall is about 11 feet square exclusive of the staircase, which is separated from it by an 18 inch lattice work; the woodwork is ash, stained in imitation of old oak; the walls are sand finished; the fire-place (6 feet 6 inches high) is faced with red pressed brick, with a simple shelf at top, supported by small wrought iron brackets; an odd wrought iron gas lamp hangs from the center of a beamed ceiling. A window in front and another in the rear gives a good light to the hall—the front one being of plain leaded glass. The dining-room woodwork is same as the hall—the mantel of oak is faced with small olive green tiles; the furniture is oak. In front part of this room and not shown in sketch is a small alcove (8x7), in which are two window seats facing each other. This alcove is to be divided from the room by lattice work. The parlor is also ash, but finished in its natural color, with corner mantel-piece to match, faced with tiles of an onyx effect. We have the following with which to furnish this room: A rosewood piano (upright), an ebony standing cabinet, a small mahogany settee, upholstered in light blue plush (somewhat faded), an ebony easel, a couple of odd-shaped chairs of mahogany, some handsome pieces of Royal Worcester, Doulton, old Hall, etc., and a number of etchings, fac-similes of water-colors and engravings. The library, back of the parlor, is made very effective by a pair of diamond paned French windows with broad seats beneath and book-shelves at each side. The treatment of corner fire-place in this room is an idea of our own, and consists of a facing of matted (Tiffany) brick, with plaster hood above, supported by plainly carved brackets running to the floor, producing an odd and pleasing effect—walls are sand finished and woodwork, ash, stained to imitate old oak, like in hall and dining-room. We propose using nothing but rugs on these floors, the floors being of narrow boards and nicely laid. Our ambition is to have a homelike and cozy home, at a moderate expenditure, and hope through your assistance to obtain this result. Assuring you that your journal is thoroughly appreciated in our household, I am, sincerely,

E. L. HAMILTON, Orange, N. J.

THE HALL.

From the description of the hall we should judge the Dutch Colonial to be the proper style to follow. We should suggest for the walls a treatment in paint (sand finish presenting good work with papers) of a rich olive brown with stencilled setornament in dull copper color. A lion or griffin would be a good motif. The arrangement to be similar to those seen on old tapestries having medallions, crests, etc.

THE DINING-ROOM.

Get a paper of two shades of dull green or green and gold with the pattern of an open character and of a fairly large repeat. Use no frieze, but finish at top with a picture moulding. Tint the ceiling in water-color, a light oak or wood color to tone with the woodwork.

THE PARLOR.

Cover walls with a paper of an old rose tint with pattern of a Colonial tendency, viz., wreaths, garlands, etc., in one or two shades of old ivory. Finish with an old ivory moulding, and tint ceiling in old ivory in the same tone as the pattern of the paper.

THE LIBRARY.

Sand finished walls to be painted. A fine effect is

produced by starting at the bottom with a rief reddish brown, and shading this off into a lighter brown with more of a yellow cast and shading from that up to a yellowish white at the top, the whole schemesimilar to the shading of a meerscham pipe. This method would be artistic and inexpensive and no further ornament would be needed. The ceiling should be done in an ivory tint several shades darker than that of the parlor.

BELLEVILLE, ONTARIO, CANADA, June 10th, 1891.

THE DECORATOR AND FURNISHER:

Will you be kind enough to answer the following questions in your next number:

What colors would you suggest for ceiling, walls, and woodwork in drawing-room, dining-room, and hall. The hall is a square one in the center of the house. It has a polished oak floor with rugs.

The drawing room on one side of it has a carpet in shades of old rose and olive green, mantel, mahogany.

The dining-room on the other side has a carpet in shades of terra cotta, electric blue, olive green, etc., mantel, mahogany. Should the portieres be the same shades as the walls or a contrasting shade?

The dining-room is on the sunny side of the house. The drawing-room only gets the sun in the early part of the morning. The walls are finished in the rough plaster, and are to be painted. What would you suggest for the frieze?

BELL.

Paint the parlor or drawing-room walls a light sage or olive green, finishing in flat color, stippled. Ceiling should be done in water-color or one-half tone lighter than wall, or if preferred a delicate cream or ivory color. A stencilled frieze of wreaths and garlands in the style of Louis XVI, done in a darker tone of green than the wall, and outlined or high lighted with silver, would be an appropriate finish. Nothing is so good for woodwork as an ivory white enamel finish. The picture moulding between frieze and plain wall should also be an ivory white with enrichments of dull silver. For the dining-room walls use a dull Pompeian red or terra cotta with ceiling a few shades lighter. The frieze would be well if done in the Romanesque, the bold scrolls of the acanthus leaf making a particularly effective ornament. If the mantel is a deep rich mahogany it would not be amiss to grain the balance of woodwork to match it or paint in a color of same tone as a mass of mahogany. Portieres should not be of same color as walls; it would be too monotonous. Rather have them of an olive green to match shades of carpet. As a hall is but scantily furnished and rarely hung with pictures, it is to be advised that the walls should be ornamented freely. The stranger's first impression of a house is formed by the hall, and it is generally desired that the impression should be a cheerful one.

A warm leather color for the walls with the fleur-de-lis in copper as the ornament could not be improved upon. If the bulk of woodwork is of oak, paint the balance in a like color. The ornament on wall will be sufficient without a frieze. The ceilings may be in light yellow, olive, or a half tone of wall color.

The correspondent desiring to know the process of producing the so-called "Sixteenth Century Stain" in furniture, so much in vogue in the finishing of western furniture for some time past, is replied to as follows:

The coloring matter is prepared similar to the mixing of paints. For the brown color of sixteenth century stain, take burnt umber or Vandyke brown in the dry state, mix with silex and varniseed oil and turpentine, of the latter about equal parts. This is applied to the wood, which, after being allowed to remain for a short time, should be wiped off with a cloth, but only in places, leaving it deposited on the surface here and there. The places where it is wiped off will then be lighter than the places where the stain remains. By exercising care the color can be graduated from dark to light and vice versa. After the stain has thoroughly hardened the article is shellaced, two or three coats, and then rubbed to an even smooth finish with a piece of bed-ticking, on which is some fine pumice powder and linseed oil. The stain mentioned can be bought all prepared for use, and is known as "Wheeler's Black Walnut Filler." By purchasing the white filler any color can be had by mixing therewith.